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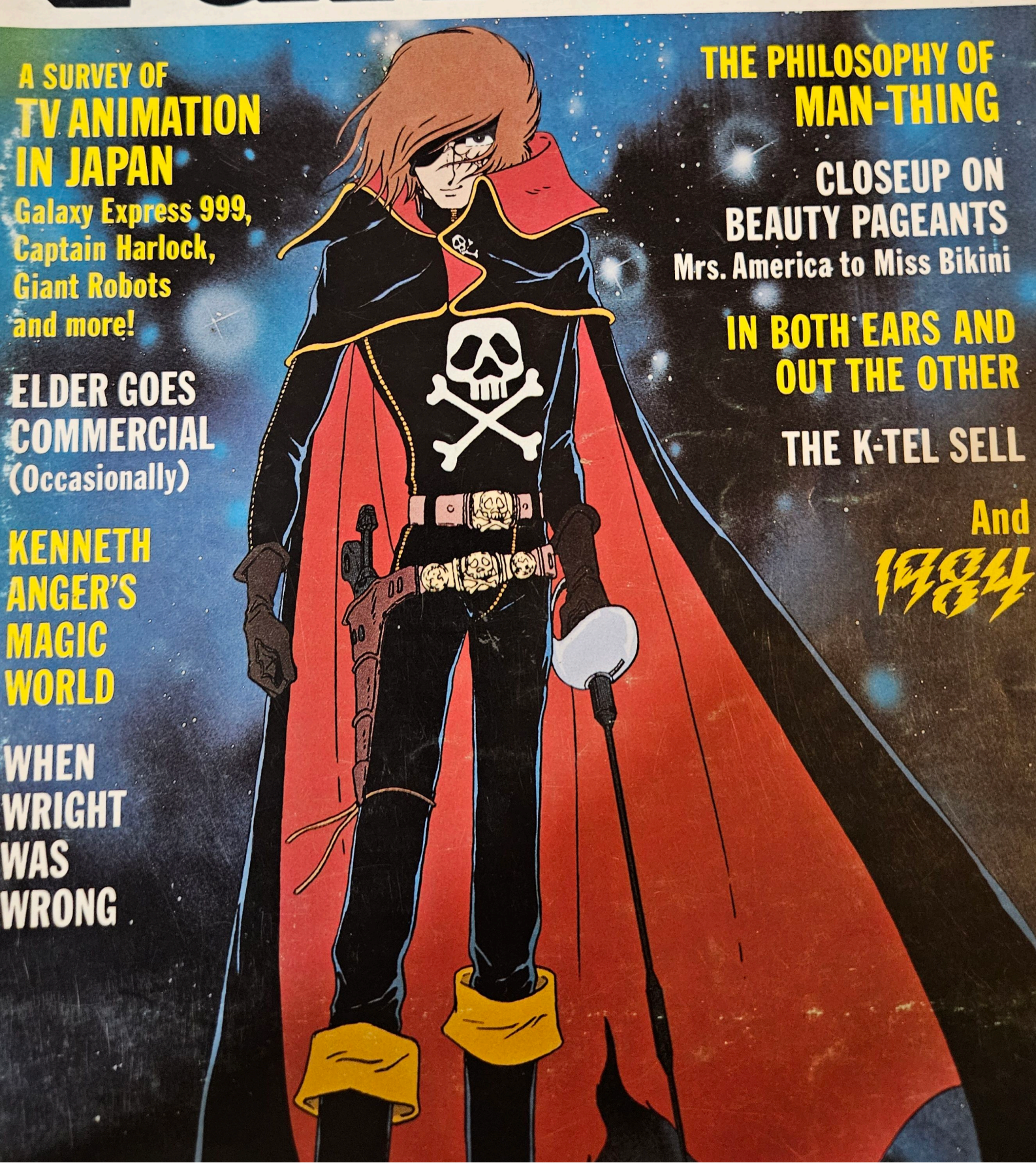
Fanfare



A SURVEY OF
TV ANIMATION
IN JAPAN
Galaxy Express 999,
Captain Harlock,
Giant Robots
and more!

ELDER GOES
COMMERCIAL
(Occasionally)

KENNETH
ANGER'S
MAGIC
WORLD

WHEN
WRIGHT
WAS
WRONG

THE PHILOSOPHY OF
MAN-THING

CLOSEUP ON
BEAUTY PAGEANTS
Mrs. America to Miss Bikini

IN BOTH EARS AND
OUT THE OTHER

THE K-TEL SELL

And
1984

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The Magazine of Popular Culture and the Arts

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FRONT COVER: Toei Animation's tragic hero, *Space Pirate Captain Harlock.*

BACK COVER: "Lampooning a Norman Rockwell *Saturday Evening Post* cover, Will Elder depicts A VISIT TO GRANDMA'S, with the old folks beaming as the kids feed small animals to a flesh-eating plant." For the true unexpurgated facts behind this illustration, originally published in the December 1957 *Playboy* along with the foregoing caption, see Will Elder's letter on page 64.

INSIDE BACK COVER: Possibly the bloodiest superhero in the world—Go Nagai's supernatural thriller for Toei Animation, *Devil Man.*

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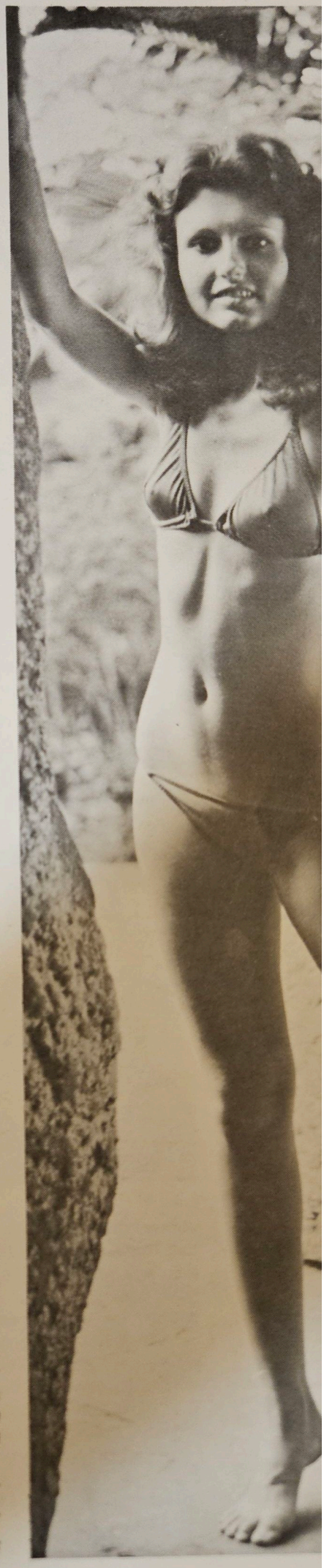
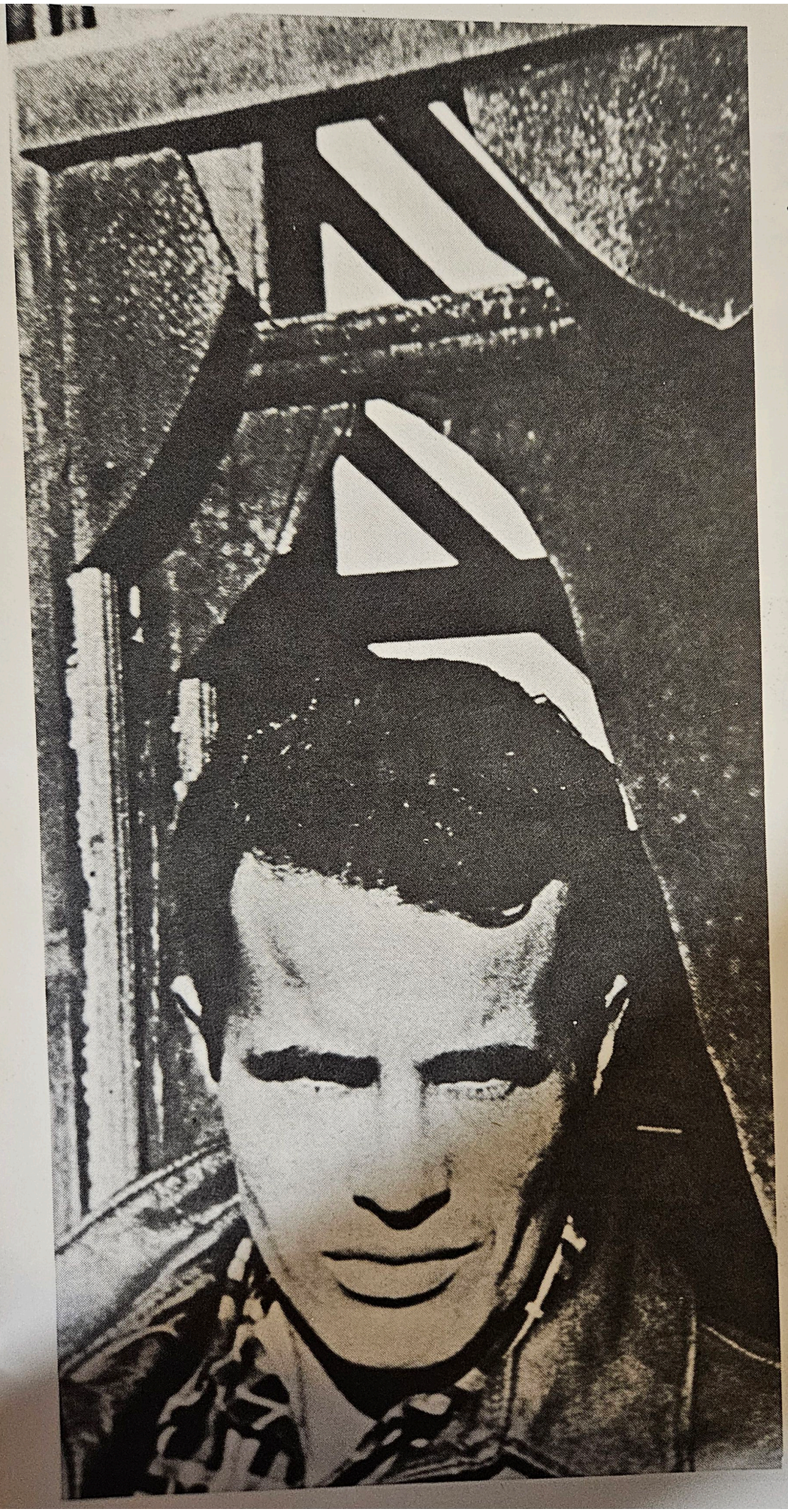


BECKY TUTEN, "MISS SUNKEN GARDENS"
Photo courtesy of Gold Coast Model Agency, Miami



Kenneth Anger's Magic World

By T. Casey Brennan

The trip from my rural home in Michigan to Kenneth Anger's plush New York City apartment was long, not only in miles, but in experience. I had supported myself through most of my adult life with writing — for magazines of every conceivable kind, throughout the United States and Canada, and extending even to Spain, Japan, and India. Still, I was basically a country boy at heart, and my contact with the aforementioned publications was almost entirely through the mails. Despite my limited success as a writer, I was by no means accustomed to meeting personages of the caliber of that noted author and producer of underground films, Kenneth Anger.

Anger's pictures include *Fireworks* (1947), *Rabbit's Moon* (1950), *Eaux D'Artifice* (1953), *Inauguration of the Pleasure Dome* (1954), *Scorpio Rising* (1964), *Kustom Kar Kommandos* (1965), *Invocation of my Demon Brother* (1969), *Senators in Bondage* (1976), and his forthcoming *Lucifer Rising.*

Rolling Stones superstar Mick Jagger composed the music for *Invocation of my Demon Brother.* The music for *Lucifer Rising* will be written, in part, by the lead singer of the rock group Led Zeppelin, Jimmy Page. Mick Jagger was originally slated to appear in the film, but has resigned in favor of a new British actor. However, it will star Jagger's former girlfriend, Marianne Faithfull, another rock star whose songs include "As Tears Go By," a hit of some years back. It will also feature T. Casey Brennan, yours truly, in a brief but significant role.

In addition to his films, Anger is also the author of *Hollywood Babylon,* a history and critique of the movie industry, a bestseller, now out in paperback from Dell Books.

Anger's entire life has been wrapped around the magical world of movies. As a small child he appeared in Max Rein-

hardt's 1935 Warner Bros. production *A Midsummer Night's Dream.* His love of the medium is obvious from a glance at his lavishly decorated home, where walls are literally covered with movie posters and other memorabilia.

When I arrived, Anger took me on a lengthy tour of his private museum of items given him by the stars themselves. I saw Jayne Mansfield's handkerchief and Marilyn Monroe's lipstick, as well as numerous autographed posters and photographs of the stars of past and present.

He was embroiled with the problems of producing *Lucifer Rising.* He showed me a storage room packed with reels of film, including his past movies and footage for the still unfinished *Lucifer Rising.*

He was having difficulty getting a poster printed for the picture, as all of the printers he had contacted were booked solid, and production would be delayed three months or more. I directed him to the printer used by one of my publishers, and that problem, at least, seemed resolved.

When the tour was completed, I sat and talked with Anger and a small group of his friends. Anger entertains his guests with a delightful flair, and even at a private gathering his talent for showmanship shines through. After we had chatted a few moments, he flicked a hidden switch that turned out every light in his apartment.

''There's been a power failure,'' Anger said grimly, with feigned seriousness. ''Probably half the city is like this now.''

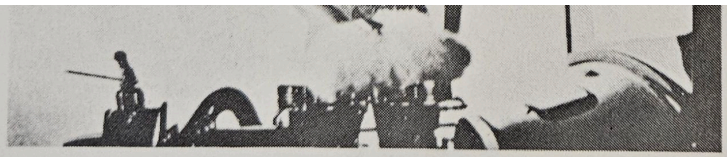
In this dark and eerie setting, Anger began to discuss his genuine belief in the occult, and its relationship to his many films.

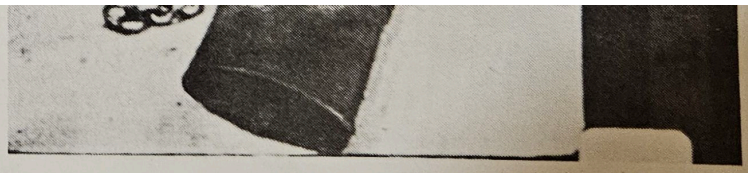
''The filmmakers of the past were Magicians,'' Anger said, ''The camera was their Magic Lamp of Art.''

Though practical and businesslike, Anger's association with the world of the supernatural goes far beyond the mere desire to lend authenticity to his movies. His arms are covered with tattoos of mystical origin. I questioned Anger on this. He replied that they represented the insignia of secret societies dedicated to the study of Magick. Anger is extremely well versed in this field, and seems to fit into the tradition of such respected occult figures of the past as Alessandro Cagliostro, Eliphas Levi, Adam Weishaupt, and Aleister Crowley.

Anger's special love is the philosophy of the flamboyant mystic, Aleister Crowley, who, in 1904, proclaimed the anarchistic maxim: ''Do what thou wilt shall be the whole of the Law.'' Crowley's beliefs were a curious mixture of anarchy and the occult. In *Hollywood Babylon* Anger quoted Aleister Crowley's holy book, *The Book of the Law,* with the caption on a movie still — ''Every man and every woman is a star.'' The ironic part is that the quote, as it was used in the Anger book, seemed to use the word ''star'' in its Hollywood sense. Yet Crowley's meaning was purely mystical. Still, Anger could see nothing incompatible in those two interpretations.

It is the role of Aleister Crowley which I will be playing in *Lucifer Rising,* in a scene where Crowley's ghost appears to set matters aright. Discussing this, I remarked that I had made some previous





talk show appearances on television, in Detroit, Toledo, and London, Ontario. But Anger was totally unimpressed with the very concept of television.

''I don't respect it as an art form,'' he said.

Continuing his discussion of the picture, he told us how parts of it had been filmed in India, England, Germany and Egypt. In Egypt he visited the Great Pyramid, but was profoundly disappointed.

''There are electric lights in the tunnels that run through it now,'' he said, ''and they smell of urine.''

Anger is well versed on ancient Egyptian religion, and the Egyptian-filmed scenes will present an authentic version of their beliefs. (In my own collection is a book entitled *Magic, the Western Tradition* by Francis King, published in London in 1975. It was a gift from Anger, and is inscribed, ''For T. Casey, Thelmic Greetings, Kenneth Anger''. The word Thelmic refers to Crowley's philosophy, which encompassed Egyptian religion, among many other things. The book deals extensively with the Magic of all cultures, including Egyptian.)

Anger also mentioned his latest book, soon to be published, entitled *Washington Babylon,* a take-off on the title of his previous bestseller. It will be an expose' of the Washington D.C. bureaucracy, from George Washington's time to the present.

At length, the black-out farce was ended, and Anger switched on the lights. I left greatly impressed with the man as well as his work, and with the most fantastic collection of relics of the stars I had ever hoped to see.

I had little doubt that *Washington Babylon,* the book, and *Lucifer Rising,* the movie, would continue Anger's tradition of tearing down the facades that encumber our society. There is a depth and a shrewdness to Anger that makes him well suited to that task. Calling on me at my hotel room the next day, as we strolled down the hall he called my attention to a poster advertising the hotel restaurant, depicting a roast being carved. We had been discussing subliminal advertising, and the practice of adding hidden secondary pictures to ads, to attract the viewer on a subconscious level.

Anger had spotted such a picture.

''Look at the face in the meat,'' he noted. ''They're so obvious about it.'' □